

.....PLAYS AT THE THEATRES THIS WEEK.....

ACADEMY OF MUSIC.
Tuesday and Wednesday nights—
"Angels in Art."
Friday night, Saturday and Sunday matinee—"The Kiss Waltz."

BIJOU THEATRE.
"Human Hearts," all the week; matinee Tuesday, Thursday and Saturday.
Vaudeville.

EMPIRE THEATRE.
Miniature musical comedy.
ORPHEUM THEATRE.
Pictures.

THE LITTLE THEATRE.
Pictures.

"The Kiss Waltz." In which the noted art model, Valeska Suratt, will be seen at the Academy on Friday and Saturday, matinee Saturday, is another operetta from the Viennese. The score is the work of Ziehrer, composer of

Fritz Scheff's "Mib. Mischief," and is regarded by many critics to be actually equal to the ringing melodies of the Gilbert and Sullivan classic scores. The operetta derives its name from a waltz which runs through it, composed by one of the characters, a bandmaster who loves female admiration. The comedy of the operetta is, no doubt, of the higher order, which makes it unnecessary for the principals to resort to questionable or biased lines in order to entertain their hearers. The story has all the warmth and color for which the Viennese are noted, and concerns Guido Spint, a handsome young composer, who has just completed "The Kiss Waltz," whose dreamy strains have captured every feminine heart in sight. Nella, the Baroness von Barnau (Miss Suratt), appears to be his choice, but the musician is kept apart from her, owing to a number of mishaps. The baroness is staying at the Villa Wildenberg with her cousin, the countess. Guido learns of this, and that his love for Nella may not

become a matter of gossip, no pays court to the countess. Of course, she takes the matter seriously, so seriously, in fact, that she is considering leaving her husband for the attractive bandmaster. Count Wildenberg interrupts a most interesting tete-a-tete between Guido and his wife, at which point explanations become necessary. These explanations are said to cause a riot of fun and laughter, and combined with Ziehrer's charming music, make the opera one of the most delightful, according to the New York and Boston reviewers, that has been presented on the American stage.

"Human Hearts," a melodrama in four acts, will be presented at the Bijou all this week.
The scenes of the play include Tom Logan's blacksmith shop and the Logan farm, private office of the Governor at the capital, Little Rock, Arkansas, the State prison, showing the cell house of the prison, and an apartment house in New York City. Special attention has been given these settings, and they are complete in every detail. The story of "Human Hearts" is told in an interesting manner, and at times is intensely dramatic, while at others it brings out some bright comedy. One of the beautiful scenes is in the second act, when, after Tom Logan has been sent to prison, the family is gathered together for evening worship, in which some fine singing is heard, and the little child at the close of the scene offers up her prayer—"Watch over my papa, wherever he may be." "Human Hearts" has been before the public for several seasons, bringing fame and fortune to its author and owners, and has been translated into several languages. Humor is plentiful throughout the action of the play, and modifies the serious moments of it, so the one is carried continually from tears to laughter. The scenic effects of the play are vividly realistic, and present beautiful and striking stage pictures, and each member of the company engaged to present "Human Hearts" this season, has been carefully picked.

Featureful Bill at Colonial.
It would be difficult, indeed, to arrange a more glittering array of vaudeville features than those wrapped up in the quintet of vaudeville offerings to compromise the new week's bill, that will to-morrow open for a week at the Colonial, Wilmer, Vincent & Wells having taken special pains to make each and every number stand out distinctly on its feature honors, there being no similarity in any of the offerings. As a leading feature will be the presentation of the one-act farce, "The Finish," by Florence Lorraine, Edgar Dudley and a company of three artists. The story was written by the famous character comedy entertainer, Billy "Swede" Hall, who has established a mighty success on the highest price vaudeville circuits, and bids fair to erect an amazing popularity in this city.

Even without the above named feature, the engagement of John Geiger and his talking violin would assure a spectacular feature of the new bill. Geiger, in his character of the street musician, starts where all the others stand out distinctly on its feature honors, there being no similarity in any of the offerings. As a leading feature will be the presentation of the one-act farce, "The Finish," by Florence Lorraine, Edgar Dudley and a company of three artists. The story was written by the famous character comedy entertainer, Billy "Swede" Hall, who has established a mighty success on the highest price vaudeville circuits, and bids fair to erect an amazing popularity in this city.

The pretty and diminutive Vienna Bolton, not long since the feature of the "Swat Milligan" skit, herself a musical comedy asset, will reveal her excellent characterizations in songs and dancing, being assisted by Charles Everdeen, master accompanist on the pianoforte.

In pantomime work the La Toy



VALESKA SURATT.
In "The Kiss Waltz," Academy Friday and Saturday, April 18 and 19.

brothers are leaders. This they offer in connection with their acrobatic work, full of high kicking, odd and clever ground work, the fun of it all making theirs a different and decidedly interesting and pleasing exhibition.

Aerial artists in Pons and Pons, will conclude the vaudeville bill in a spectacular pleasing exhibition of their daring and skill on the swinging bars and rings.
Perfect picture plays of the National Board of Censorship, and receiving matchless projection, will complete each of the three daily programs, there being a matinee at 3 o'clock and two night performances at 7:15 and 9 o'clock respectively.

"Johnny Wise" at the Empire.
In the abbreviated version of "My Wife's Family," the famously funny

musical comedy farce of years ago, Boyle Woolfolk has completed a surpassing tabloid presentation under the title of "Johnny Wise," which will hold the boards at the Empire during the week to start to-morrow.

"Johnny Wise" himself is a pathetic individual quite approaching the role of a Mr. Fix-It, in that he ogles his way into the family of the "my wife" of the musical farce, gets about adjusting the troubles that have ensued from the interference of the active mother-in-law, father-in-law, and other in-laws of the family, smoothes out the course on which the bark is floating, and quite as quickly kicks up tempests that arouse troubles of even greater magnitude, the whole contributing to an almost endless cycle of humorous incidents.

In the title role will be seen Sam Mylie, a singing comedian of the "ginger" type. Others of the specially selected players will be John H. Bentley, Fred Belmont, W. W. Wilson, Charles W. Cross, Helena Miller, Mayme Gray, Millie Stevens and the accompanying chorus of eight charming, pretty and equally talented chorus girls so capable in a singing and dancing way, able to wear elegant costumes elegantly, and bearing out the excellent reputation that attaches to the Woolfolk choruses.

There is more than the usual amount of song successes in the newest tabloid production that will be attractive because of their tuneful swing, as well as the lyrics attached to them. The best of them are "Loving," "Teasing Moon," "Goody, Goody, Good," "Yoo! Hoo! That's me," "Silent Rag," and "Hummer," in addition to the various specialties enabling the several artists to display their talents.

Scenery accurately reproducing that used in the original production will provide a pleasing atmosphere for the presentation, and there will be an infinite number of novel properties and electrical effects, the latter so interesting in their introduction in connection with the chorus and ensemble numbers, beautified as the latter will be by the splendid costuming provided each of the principals.
Three performances each of the first five days of the week, and four on Saturday will be the rule at the Empire, a matinee at 3 o'clock, the Saturday matinees at 2 o'clock and 3:30, and the two night performances regularly occurring at 7:30 and 9 o'clock.

"The Garden of Allah," costly and elaborate in its pictorial and dramatic effects, will be the attraction at the Academy of Music for three nights, beginning April 24, 25 and 26.
The locale is the Desert of Sahara, and its environs to the north. The story is a romance of absorbing interest. A Trappist monk becomes aware of his natural inclinations, runs away. He meets another wanderer like himself, a young and impressionable woman; they fall in love with each other and marry. The shadow of the church lies heavily upon the monk, however, and eventually his wife discovers his secret, and compels his return to his former life to save his soul and peace of mind.
An exceptional cast of players, including Dorothy Donnelly, Lawson Butt, Frank Mawson, Frank Kingdon.

ACADEMY---April 15-16

Benefit of
Sheltering Arms Free Hospital

"Angels in Art"

Representations of Angels in Living Pictures after the works of the old masters.
Costumes and Scenery Imported From Germany. Best Local Talent in This City.

Second Time Shown in this Country

Prices, 50c to \$1.50.

Seats now selling at box-office.

Academy of Music

3 NIGHTS, COMMENCING THURSDAY, APRIL 24.
MATINEE SATURDAY.

THE WORLD'S GREATEST DRAMATIC SPECTACLE.

THE GARDEN OF ALLAH

Prices \$2.00, \$1.50, \$1.00, 75c.

Seat sale opens Monday, April 21.

ANNOUNCEMENT EXTRAORDINARY.

ACADEMY---Friday, Saturday

Matinee Saturday

THE QUEEN OF BEAUTY

"The reincarnation of Cleopatra."—Denver News.

"A true daughter of the gods."—Denver Times.

"Much more attractive than Anna of the milk bath."—San Francisco Post.

VALESKA SURATT



KISS WALTZ

"Audience wild over this remarkable woman."—Los Angeles Examiner.

"A kaleidoscope of costumes, a whirl of dances and a wealth of melody."—Los Angeles Times.

"Nothing more supremely gorgeous."—Denver Republican.

"Best songs of the season."—New York Press.

"Lovely Valeska; she makes you adore her."—St. Louis Republican.

"Melody equal to the Gilbert and Sullivan classic."—Boston Post.

ORIGINAL NEW YORK CASINO PRODUCTION

There is no second "Kiss Waltz" Company

The Most Magnificent Fashion Gownings on the American Stage

COMPANY OF 80—FORTY CASINO GIRLS

PRICES—Matinee, 25c to \$1.50; evening, 50c to \$2.00.

Choice of the Best Seats To-Morrow for the Wednesday Club Music Festival

Monday Evening, May 5.
Tuesday Afternoon, May 6.
Tuesday Evening, May 6.

Program mailed on request.

The Wednesday Club,
W. Henry Baker, Director.

The Metropolitan Opera House Orchestra.

Slg Giuseppe Sturain, Conductor.

Artists:

Allesandro Bonci,

Carolina White,

Clarence Whitehill,

Margaret Keyes,

Paul Altohouse,

Helen Stanley,

Janet Spencer,

Bettie Booker,

Tina Lerner.

9 Artists of International Fame.

Metropolitan Opera House Orchestra.

Chorus of 300 Voices.

Far surpassing in importance anything ever offered the musical public of Richmond—this event should be attended by every one who takes pride in the city and its musical organization.

COME EARLY.

Reserve Seats at the Corley Co.

213 E. Broad St.

Prices, \$1.00 to \$3.00.

Academy of Music

COMING APRIL 21, 22, 23,

NEW YORK'S MOST NOTED SUCCESS.

Bought and Paid For

BY GEORGE BROADHURST.

SEAT SALE THURSDAY, APRIL 17.

Jose Rubens, Florence Johns and others of note are seen to advantage in the unfolding of the drama. In its pictures of the Orient, the presence of real aromatics and other animals, in its mingling of Eastern peoples, its vistas of the desert, and its luxuriant garden of palm trees, it is a remarkable creation.
"Bought and Paid For."
Not only in New York and Chicago did William A. Brady's noted play and its

This Week **BIJOU** MATINEES
Nights, 8:20
Matinees, 2:30
BEST SEATS, - FIFTY CENTS

First Time at Bijou Prices

An Idyl of the Arkansaw Hills,

HUMAN HEARTS

With All Its Famous Characters

Week of April 21st—"The Common Law"

COLONIAL
New Bill
Here's a Red Letter Bill!

Florence Lorraine and Edgar Dudley
In the One-Act Farce,
"The Finish"
Special Stage Settings.

MATINEE DAILY AT 3 P. M.
PONS & PONS
Sensational Aerialists.
EACH NIGHT 7:15 and 9 P. M.
The King of Them All,
JOHN GEIGER
With his Talking Violin.
MATINEE, 5c, 10c, 20c.

Vienna Bolton and Charles Everdeen
Clever Character Comedienne and Pianist.
NIGHT PRICES, 10c and 20c.
The Pantomimists,
Ta Toy Brothers
Comedy Acrobatic Novelty that is Different.
PERFECT PICTURE PLAYS.

EMPIRE

Week of April 14.

A Great Big Musical Comedy Farce,

"JOHNNY WISE"
With Sam Mylie in the title role.

An Abbreviated Edition of the Popular "My Wife's Family."

DAILY MATINEE 3:00 P. M.

20 Special Artists 20

In a company of picked artists for this Famous Comedy Success, each one standing out brightly and supported by the most wonderful chorus gathering yet seen in this city.

SATURDAY MATS. 2:00 P. M. and 8:30 P. M.

Gorgeous Musical Novelties
Accompany the Pretty Scenic Effects, the Elegant Costumes and the Brilliant Lighting Novelties in association with the many ensemble effects used with the song hits.

7:30—EACH NIGHT—9 P. M.
Prices: Matinee, 5c, 10c, 20c; nights, 10c, 20c, 30c.



DOROTHY DONNELLY,
in "The Garden of Allah"

WEDNESDAY CLUB PROGRAM ISSUED

The Opera "Aida" to Be Sung on Closing Night of Great Spring Festival.

The Wednesday Club's program for the twentieth annual music festival, was announced yesterday as follows:

Monday Evening, May 5.

Miss Helen Stanley, Soprano.

Miss Janet Spencer, Contralto.

Signor Allesandro Bonci, Tenor.

The Wednesday Club—W. Henry Baker, Director.

The Metropolitan Opera House Orchestra—Giuseppe Sturain, Conductor.

1. Overture, "Santuzza".....Puccini

2. "E lucevan le stelle".....Puccini

3. "Mon coeur s'ouvre a ta voix," from "Samson and Delilah".....Saint-Saens

4. Selection.....Massenet

5. "Chiedo gli occhi," from "Manon,".....Massenet

6. "The Revenge".....Stanford

7. Selection from "La Gioconda".....Ponchielli

8. Selection.....Verdi

9. "Gerechee Gott" from "Rienzi".....Wagner

10. "Una furtiva lagrima," from "L'Elisir d'amore".....Donizetti

11. (a) Chorus from "Naxos".....Costa

(b) Quartet from "Rigoletto," Chorus Arrangement.....Verdi

The Chorus.

Tuesday Afternoon, May 6.

Miss Bettie Booker, Soprano.

Miss Tina Lerner, Pianiste.

Clarence Whitehill, Baritone.

The Metropolitan Opera House Orchestra—Giuseppe Sturain, Conductor.

1. "Bacchanale" from "Samson and Delilah".....Saint-Saens

2. "Saper Vorreste" from "Ballo in maschera".....Verdi

3. Piano Concerto.....Tschaiowsky

4. (a) "Minuetto Grazioso".....Hahn

(b) "Reminiscence".....Waggon

(c) "Intermezzo Caprice".....Baker

5. "Ballata," from "Pagliacci".....Leoncavallo

6. "Wotan's Farewell," from "Die Walkure".....Wagner

7. "Peer Gynt Suite".....Grieg

The Orchestra.

Tuesday Evening, May 6.

Miss Margaret Keyes, Soprano.

Miss Margaret Keyes, Contralto.

Mr. Paul Altohouse, Tenor.

Mr. Clarence Whitehill, Baritone.

The Wednesday Club Chorus.

The Metropolitan Opera House Orchestra—Giuseppe Sturain, Conductor.

The Opera, "Aida".....Verdi